



3108

MUSICALIA



ALBUM TANCÓW

zebrane i ułożone przez

L. LEWANDOWSKIEGO.Grywane przez orkiestry
w TEATRACH WARSZAWSKICH
oraz na koncertach
i Balach.*na
Karnawale
1889 r.***MARSZ FRANCUSKI
L. GANNE**
Cena kop. 20.**1. SEN MIŁOŚNY**
WALC
D. ERTLA
Cena kop. 40.**2. KRÓL POWIEDZIAŁ**
kontredans
L. Lewandowskiego.
Cena kop. 40.**3. KAPELUŚ BANDYTY**
polka
Krojańskiego
Cena kop. 20.**4. ROZMARZONA**
Polka-Mazurka
L. LEWANDOWSKIEGO
Cena kop. 20.**5. RYCERZ ŚCIEŚCIA**
WALC
A. CZIBULKI
Cena kop. 40.**6. ŚMIESZKA**
polka
L. LEWANDOWSKIEGO
Cena kop. 20.**7. DONNA CLARA**
kontredans
D. ERTLA
Cena kop. 40.**8. SZRZEMIENNY**
Mazur
L. LEWANDOWSKIEGO
Cena kop. 20.**9. PRZEDŚWIT**
Mazur
L. LEWANDOWSKIEGO
Cena kop. 20.**10. DO KRYWICY!**
GALOP
A. WRÓŃSKIEGO
Cena kop. 20.**11. Grajże Grayku**
OBEREK
L. LEWANDOWSKIEGO
Cena kop. 20.

WARSZAWA

Nakładem Redakcji **ECHA**

RAJCHMAN i FRENDLER

Cena albumu Rs. 2.

3108

MARSZ FRANOUZKI

III *Mus.*

*Bien marqué.
(Fanfare)*

GANNE L.

PIANO.

f *p* *mf* *f* *ff*

R 15 F



(Fanfare)

f

(echo)

pp

ff

Fine.

TRIO.

Ben canto

p

p

D.C. Marsz.

„SEN MIŁOSNY“

WALC

ERTL D.

Walc
Nº1.

The musical score is written for piano and right hand in 3/4 time. It consists of four systems of music. The piano part is written in the bass clef and the right hand in the treble clef. The score includes various musical notations such as slurs, ornaments, and dynamic markings. The key signature has one sharp (F#).

System 1: *ff*, *con fuoco*, *sfz*, *p*, *legato*

System 2: *ff*, *sfz*, *p*

System 3: *ff*, *sfz*

System 4: *ff*, *pp*, *f*

First system of musical notation on page 4. It consists of a grand staff with a treble and bass clef. The music features a series of chords and melodic lines. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). There are also accents (^) over some notes.

Second system of musical notation on page 4. It continues the piece with a first and second ending. The first ending is marked *1.* and the second *2.*. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *p* (piano).

Third system of musical notation on page 4. The music is marked *leggermente* (lightly). It features a series of chords and melodic lines. Dynamic markings include *pp* (pianissimo).

Fourth system of musical notation on page 4. It continues the piece with a series of chords and melodic lines. Dynamic markings include *mf* (mezzo-forte).

Fifth system of musical notation on page 4. It features a series of chords and melodic lines. Dynamic markings include *molto cresc.* (molto crescendo), *ff* (fortissimo), and *f* (forte). There are also accents (^) over some notes.

Nº 2.

ff *brillante* *p*

scherzando *p*

1. *ff* *ben marcato* *p*

2. *f*

p *f*

1. 2. *ff* *p* *f*

R 16 F

Nº 3.

ff *p* *ff* *mf* *dim. e rall* *pp* *p* *ff grandioso* *f* *ff*

1. 2. 1. 2.

R 13 F

con espressione

Nº 4.

1.

2.

molto cresc

1. 2.

D.C. Wale

CODA.

ff *con fuoco* *sf* *p* *legato*

ff *sf* *p*

sf *ff* *sf*

cresc. *f* *ff*

mf *sfz* *sfz* *sfz* *pp molto cresc.* *fff*

KADRYLE

z op. Delibes'a „KRÓL POWIEDZIAŁ“

LEWANDOWSKI L.

N^o 1.

First system: Treble and bass staves, 2/4 time, key of B-flat major. Treble staff starts with a triplet of eighth notes. Bass staff starts with a quarter rest. Dynamic: *f*. Section ends with a repeat sign.

Second system: Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a quarter rest. Dynamic: *f*. Section ends with a repeat sign.

Third system: Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a quarter rest. Dynamic: *f*. Section ends with a repeat sign.

Fourth system: Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a quarter rest. Dynamic: *f*. Section ends with a repeat sign.

Fifth system: Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a quarter rest. Dynamic: *f*. Section ends with a repeat sign.

ossia

Nº 2.

Fine

p

Nº 3.

The musical score for N° 3 is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The score is divided into several systems. The first system shows the piano part with a dynamic marking of *p* (piano). The second system features a crescendo leading to a dynamic marking of *f* (forte), followed by a decrescendo to *mf* (mezzo-forte). The third system continues with a crescendo leading to *ff* (fortissimo). The fourth system is marked *Coda* and features a decrescendo leading to *ff*. The fifth system is marked *Fine* and features a dynamic marking of *p*. The sixth system features a crescendo leading to *mf*, followed by a decrescendo to *f*. The score concludes with a final dynamic marking of *f*.

D.S. al

Nº4. *ff*

Fine mf

f crescendo f

p

mf

Nº 5.

f

Fine *p*

mf

p

Nº 6.

Musical score for N° 6, a piano piece in 2/4 time with a key signature of one sharp (F#). The score consists of six systems of two staves each. The first system begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a melody in the treble and a bass line in the bass. Dynamics include forte (*f*) and piano (*p*). A repeat sign is present. The second system continues the melody and bass line, with a forte (*ff*) dynamic. The third system features a melody with eighth notes and a bass line with eighth notes. The fourth system includes a "Fine" marking and a forte (*ff*) dynamic. The fifth system continues the melody and bass line. The sixth system ends with a piano (*p*) dynamic and a key signature change to one sharp. The score is marked with various musical notations including notes, rests, and dynamic markings.

KAPELUSZ BANDYTY

POLKA

ROŻALSKI K.

WSTĘP.

The musical score is written for piano and bass. It begins with a piano introduction (WSTĘP.) in 2/4 time, key of B-flat major. The introduction is marked with a forte (f) dynamic and a piano (p) dynamic. The main body of the piece consists of six systems of piano and bass staves. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass part provides a steady accompaniment with eighth and sixteenth notes. Dynamics include forte (f), piano (p), and tension (ten). The piece concludes with a 'Fine' marking.

TRIO.

The musical score is written for a Trio in 2/4 time, featuring a piano (p) and a forte (f) dynamic range. The key signature is B-flat major (two flats). The score is divided into six systems, each with a treble and bass staff. The first system begins with a piano (p) dynamic. The second system continues the melody and accompaniment. The third system features a forte (f) dynamic. The fourth system includes a piano (p) dynamic. The fifth system continues the melody and accompaniment. The sixth system concludes the piece with a forte (f) dynamic. The score is marked with various musical notations, including notes, rests, and dynamic markings.

ROZMARZONA

POLKA MAZURKA

LEWANDOWSKI L.

Polka
Mazurka.

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a melody in the treble staff and a bass line in the bass staff. The melody starts with a quarter note, followed by eighth notes, and includes a measure with a fermata. The bass line consists of chords and single notes. The first system ends with a double bar line. The second system continues the melody and bass line. The third system features a melody with a fermata and a bass line with chords. The fourth system includes a melody with a fermata and a bass line with chords. The fifth system features a melody with a fermata and a bass line with chords. The sixth system ends with a double bar line. The score includes dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo). The score also includes various musical notations such as notes, rests, accidentals, and fermatas.

First system of musical notation, piano (*p*). The treble clef staff contains a melody with eighth and quarter notes, while the bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The melody continues with various intervals and rests, supported by the bass line.

Third system of musical notation, concluding with the word *Fine.* The melody ends on a half note, and the bass line provides a final accompaniment.

TRIO. section, piano (*p*), 3/4 time signature. The treble clef staff features a melody with dotted rhythms and eighth notes, while the bass clef staff has a steady accompaniment of chords.

Fourth system of musical notation, forte (*f*). The melody is more active with sixteenth notes, and the bass line features a tremolo effect on a single note.

Fifth system of musical notation, piano (*pp*) and forte (*f*). It includes first and second endings for the melody and bass line.

D.C. Pol. Maz.

RYCERZ SZCZĘŚCIA

WALC

CZIBULKA A.

WALC.
Nº1.

The musical score is written for piano in 3/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics are indicated by *f* (forte), *p* (piano), *ff* (fortissimo), *cresc.* (crescendo), and *dim.* (diminuendo). The piece begins with a strong *f* dynamic and concludes with a *p* dynamic.

Nº 2.

dolce *p*

1. *mf* *p* 2.

2. *mf*

p *cresc. po-*

co a poco *f*

1. *p* 2. *f*

Nº 3.

p dolce

cresc. *decresc.*

pp *p cresc. poco a poco*

mf *f rall.* *p cresc.* *in tempo*

f *p*

1. 2.

Nº 4.

ff *p*

p

rit. *piu rit.* *p*

8 *mf*

p *mf*

rit. *p*

D.C. Walce.

„ŚMIESZKA“

POLKA

LEWANDOWSKI L.

The musical score is written for piano in 2/4 time, featuring a key signature of two sharps (F# and C#). It consists of five systems of staves. The first system includes a treble and bass staff with a repeat sign at the end. The second system continues the melody and accompaniment. The third system features a trill (tr) in the treble staff and a forte (f) dynamic in the bass. The fourth system concludes with a 'Fine' marking. The fifth system begins with a forte (f) dynamic and a piano (p) dynamic later in the system. The score is marked with various dynamics including *fr*, *ff*, *mf*, *f*, and *p*, and includes articulation marks like accents (^) and slurs.

First system of musical notation, featuring a treble and bass staff in D major. The treble staff includes triplet markings and a forte (*f*) dynamic marking. The bass staff provides a steady accompaniment.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking in the bass staff and a section marked "D.S. al Fine" with repeat signs at the end.

TRIO.

Third system of musical notation, marked "TRIO." and in 2/4 time. It begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The treble staff has a repeat sign at the beginning.

Fourth system of musical notation, featuring a treble and bass staff with various chordal textures and melodic lines.

Fifth system of musical notation, featuring a treble and bass staff. A mezzo-forte (*mf*) dynamic marking is present in the bass staff.

Sixth system of musical notation, featuring a treble and bass staff. It includes a trill ornament (*tr*) in the treble staff.

„DONNA CLARA“

KADRYLE

ERTL D.

Nº1.

f

ff *sf* *Fine* *mf* *f*

mf *ff* *ff*

ff *f* *p*

f

R 21 F

D.S.al Fine.

Nº 2.

R 21 F

D.C.al Fine.

Nº3.

Musical score for N°3, featuring piano and forte dynamics, a Coda section, and a final section with "sf Fine" and "p dolce" markings.

The score is written for piano and includes the following sections and markings:

- First System:** Treble and Bass staves. Treble clef, key signature of one sharp (F#), time signature of 6/8. Dynamics: *p* (piano). Markings: *p* (piano), *mf* (mezzo-forte).
- Second System:** Treble and Bass staves. Treble clef, key signature of one sharp (F#), time signature of 6/8. Dynamics: *mf* (mezzo-forte).
- Third System:** Treble and Bass staves. Treble clef, key signature of one sharp (F#), time signature of 6/8. Dynamics: *ff* (fortissimo).
- Coda:** Treble and Bass staves. Treble clef, key signature of one sharp (F#), time signature of 6/8. Dynamics: *ff* (fortissimo).
- Final Section:** Treble and Bass staves. Treble clef, key signature of one sharp (F#), time signature of 6/8. Dynamics: *sf Fine* (sforzando Fine), *p dolce* (piano dolce), *sf* (sforzando).

The score concludes with the marking *D.S. al Fine* (Da Segno al Fine) and the page number *R 24 F*.

Nº4.

f *p* *ff* *p* *sf* *Fine* *brillante.* *mf* *p* *D.S.al Fine.*

R 21 F

Nº5.

ff marcato *p* *marcato.*

1. *Schluss.*

p *f* *p* *Fine* *legero*

mf *mf*

p *legero*

ff marc

R 31 F

D.S. al Fine.

Nº 6.

Nº 6.

f *p* *legere*

mf *ff* *p* *mf* *p* *mf*

f *sf Fine*

sf ben marcato con tutta forza *ff*

sf *sf* *sf*

R 21 F

D. S. al Fine.

„STRZEMIENNY“

MAZUR

LEWANDOWSKI L.

The musical score is written for piano in 3/8 time, featuring a key signature of two sharps (F# and C#). It consists of four systems of two staves each. The first system begins with a forte (*fr*) dynamic. The second system includes a piano (*p*) dynamic. The third system contains a crescendo (*cres*) marking. The fourth system concludes with a repeat sign and a forte (*f*) dynamic. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings.

First system of musical notation. Treble and bass staves. Treble staff has lyrics: - cen - do. Dynamics: *ff* (fortissimo) appears twice.

Second system of musical notation. Treble and bass staves. Treble staff has triplets and a fermata. Dynamics: *ff* (fortissimo) appears twice. Ends with *Fine*.

Third system of musical notation. Treble and bass staves. Treble staff has lyrics: *p* cres cen - do. Dynamics: *p* (piano), *fr* (forzando), *p* (piano).

Fourth system of musical notation. Treble and bass staves. Treble staff has lyrics: *fr* espre si vo. Dynamics: *fr* (forzando).

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte), *f* (forte).

R 22 F

D.C. Mazur.

„PRZEDŚWIT“

MAZUR

LEWANDOWSKI L.

MAZUR.

The musical score is written for piano and consists of six systems of music. The key signature has two sharps (F# and C#). The time signature is 3/8. The first system starts with a forte (ff) dynamic. The second system includes a piano (p) dynamic. The third system includes a forte (f) dynamic. The score contains various musical notations including triplets, accents, and slurs.



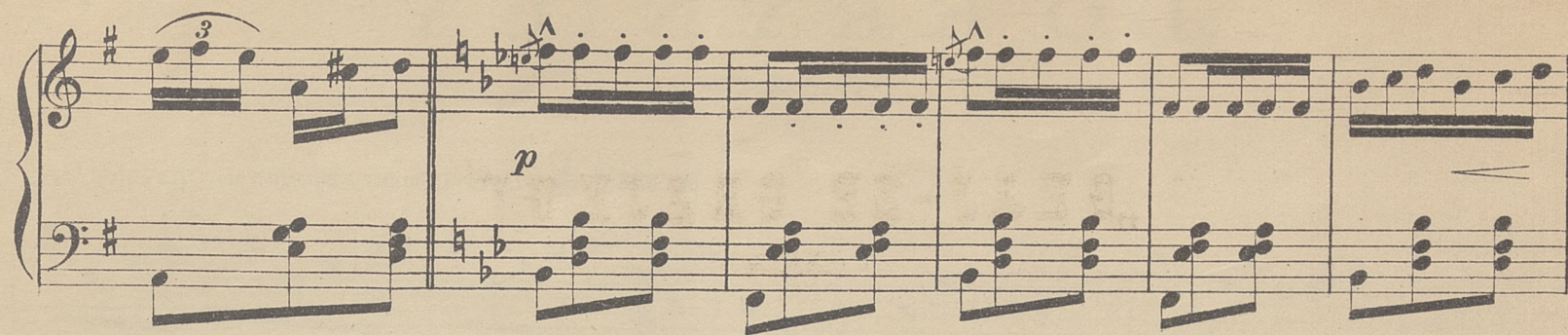
Mazur D.C.

„GRAJ-ZE GRAJKU!“

OBEREK

LEWANDOWSKI L.

The musical score is written for piano in 3/8 time, featuring a key signature of one sharp (F#). It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The melody in the treble staff is marked with a forte 'f' dynamic. The bass staff provides a harmonic accompaniment. The second system continues the melody with a forte 'f' dynamic. The third system features a piano 'p' dynamic and includes a triplet of eighth notes in the treble staff. The fourth system concludes the piece with a forte 'f' dynamic. The score is marked with various musical notations, including slurs, accents, and dynamic markings.



R 24 F

D.Segno od samego początku.

„DO KRYNICY!“

GALOP

37

Wroński A. Dyr. Orkiestry zdrojowej w Krynicy Op. 97.

GALOP.

The musical score is written for piano and consists of 37 measures. It begins with a piano introduction marked 'p'. The main melody is in 2/4 time and key of D major. The score includes various dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo). There are also triplets and first/second endings indicated. The piece concludes with a 'Fine.' marking.

TRIO.

p

ff

Galop da Capo al Fine.

R 25 F



Katalog Nut wydanych nakładem Redakcyi „Echa,” (Rajchman i Frendler).

Utwory salonowe, koncertowe, transkrypcje i t. p.

| | |
|---|---------|
| Behr Franc. Gavotte pompadour. | kop. 40 |
| Delibes Leo. Pizzicato—polka z bal. Sylvia | „ 30 |
| — Passe-pied | „ 30 |
| — Pas des fleurs z bal. „Naila” (walc salon.) | „ 50 |
| Godard B. Mazurka op. 54. | „ 40 |
| Goldmark K. Wesele wiejskie. Wstęp do symfonji na 4 ręce | „ 40 |
| Götze. Intermezzo | „ 20 |
| Grünberger T. Gavotte. | „ 20 |
| Grünfeld A. Mazurka. | „ 20 |
| Haendel G. F. Gavotte | „ 40 |
| Heller J. Sonatina na 4 ręce | „ 40 |
| Hertz Michał. Gavotte op. 40 | „ 40 |
| Hiller F. Do gitary. | „ 40 |
| — All'Antico op. 137. | „ 40 |
| Hoffman Józio. Romans | „ 40 |
| Janotha J. Pieśń bez słów | „ 30 |
| Jarecki Henr. Szkice charakterystyczne N. 1, 2, 3, 4, każdy po 2. | „ 40 |
| Krzyżanowski Ig. Romans | „ 30 |
| Langey Otto. Mandolina. Serenada meksykańska | „ 40 |
| Liszt F. Liebestraum (Sen miłości) | „ 40 |
| Mattei P. Babillage | „ 30 |
| Moszkowski M. Walc op. 32 N. 3 | „ 40 |
| — In tempo di minuetto op. 32 N. 1. | „ 40 |
| — Walc op. 34 N. 1 | „ 60 |
| — Walc op. 36 N. 7. | „ 50 |
| Munchheimer A. Marsz żałobny pamięci Dobrskiego | „ 30 |
| Noskowski Zigm. W starym dworku. Polonez | „ 20 |
| Palladilhe Em. Walc baletowy z op. „Patrie” | „ 30 |
| Paderewski J. I. Albumy Tatrzzańskie N. 1, 2, 3, 4 po | „ 40 |
| — Intermezzo N. 1 i N. 2 po | „ 40 |
| — Krakowiak na fortepian. | „ 50 |
| — Menuet op. 14. | „ 40 |
| Pankiewicz Eug. Mazurek N. 2 i N. 3 po | „ 40 |
| — Valse de salon | „ 50 |
| — Krakowiak | „ 30 |
| Ponchielli A. Gavotte poudrée. | „ 30 |
| Romaszko. Gavotte | „ 40 |
| Scharwenka F. Serenada | „ 40 |
| — Etuda | „ 40 |
| — Gondoliera | „ 40 |
| Schütt E. Arja op. 13 N. 4 | „ 40 |
| — Andante cantabile op. 13 N. 6. | „ 30 |
| — Valse Mignone | „ 40 |
| Silas E. Gavotte F-dur | „ 40 |
| — Gavotte | „ 40 |
| Smetana Fr. Tańce czeskie N. 7 | „ 40 |
| Whele K. Canzonetta op. N. 2 | „ 40 |
| Wilhelmj. Gavotte | „ 40 |
| Zarebski Jul. Bajeczka op. 27 N. 4 | „ 40 |
| Zarzycki Al. Mazurek | „ 40 |

Utwory na skrzypce.

| | |
|--|------|
| Brzowski Józ. Elegia na skrzypce z towarz. fortep. kop | 40 |
| Frieman G. Kołysanka (Berceuse) na skrzypce i fortepian | „ 40 |
| — Tańce góralskie | „ 40 |
| Noskowski L. Dumka | „ 30 |
| Sauret E. Gondoliera op. 22 N. 1 na skrzypce i fortepian | „ 40 |

Potpouri z oper, operet i t. p.

| | |
|--|---------|
| Delibes Leo. Potpourri z op. „Lakmé,” układu Em. Kanl. | kop. 40 |
| — Potp. z op. „Król powiedział” | „ 40 |
| Halevy-Bizet. Potpourri z op. „Noe” (układu J. Rebiczka) | „ 60 |
| Lecoq K. Wyjutki z op. „Serce i ręka” | „ 40 |
| Lortzing A. Potpourri z op. „Rabus” (Wildschütz) | „ 60 |
| Massenet. Potpourri z op. „Manon” | „ 40 |
| Mozart W. F. Bukiet melodyi z oper mistrza | „ 40 |
| Offenbach J. Wyjutki z op. „Opowieści Hoffmana” | „ 40 |
| Planquette. Potpourri z op. „Rip-Rip” | „ 40 |
| Ponchielli A. Potpourri z op. „Gioconda” | „ 40 |
| Strauss J. Potpourri z op. „Baron Cygański” | „ 50 |
| Sullivan A. Wyjutki z op. „Mikado” | „ 50 |
| Varney L. Wyjutki z op. „Przemokły kupidynek” | „ 40 |

Utwory do tańca.

DRABANTY i OBERKI.

| | |
|------------------------|---------|
| Noskowski L. Drabant | kop. 20 |
| Graj 26 Grajkul oberek | „ 20 |

GALOPY.

| | |
|-------------------------------|---------|
| Ziehrer C. R. Vinea galop | kop. 30 |
| Sullivan. Yum-Yum galop | „ 20 |
| Wronski A. „Do Krynicy” galop | „ 20 |

KADRYLE.

| | |
|--|---------|
| Bernicat J. Kadryl z operety „François les bas-bleu” | kop. 40 |
| Ertl D. Donna Clara, kadryl | „ 40 |
| Lewandowski L. Kadryl z op. „Mikado” | „ 40 |
| — Kadryl z op. „Król powiedział” | „ 40 |
| Millöcker K. Kadryl z op. „Vice-Admirał” | „ 50 |
| Noskowski Z. Kadryl charakterystyczny z opery „Warszawiacy” | kop. 40 |
| Ponchielli A. Kadryl z op. „Gioconda,” układ H. Szulca | „ 40 |
| Zeller K. Wagabunda kadryl | „ 40 |
| NA CZASIE, kadryl operetkowy z motywów operet Straussa Millöckera, Delingera, Audrana, Genégo i innych | „ 40 |

MARSZE.

| | |
|--------------------------|---------|
| Ganne L. Marsz francuski | kop. 20 |
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MAZURY

| | |
|-----------------------------------|---------|
| Anonim. Haraburda, mazur | kop. 40 |
| Eibl P. Młoda para, mazur | „ 20 |
| Lewandowski L. Był i będzie mazur | „ 20 |
| — Krew nie woda, mazur | „ 20 |
| — Inżynierski mazur | „ 20 |
| — Mocum Panie mazur | „ 20 |
| — Ongi mazur | „ 20 |
| — „Strzemienny” mazur | „ 20 |
| — „Przedświt” mazur | „ 20 |

POLKI

| | |
|--|---------|
| Anonim. Echo, polka | kop. 30 |
| Choińska—Mikorska L. Ludmiła, polka | „ 20 |
| — Iskierka polka | „ 30 |
| Jelec M. Marya polka | „ 20 |
| Lewandowski L. „W cztery oczy” polka mazurka | „ 20 |
| — Leciechna polka | „ 20 |
| — Lizetta polka | „ 30 |
| — Pupilka polka | „ 20 |
| — Newroza polka | „ 20 |
| — „Rozmarzona” polka mazurka | „ 20 |
| — „Śmieszka” polka | „ 20 |
| Löti J. „Przy Księżycu” (An den Mond) polka | „ 30 |
| Millöcker K. Gasparone-polka („Cukier i kawa”) | „ 20 |
| — Gennaro polka | „ 30 |
| Rożalski K. Brunetka polka | „ 20 |
| — Sylwetka polka | „ 20 |
| — Kapelusze bandyty polka | „ 20 |
| Schober J. Marja, polka | „ 20 |
| Sonnenfeld A. Motruna, polka | „ 30 |
| Tatarkiewicz J. Błyskotka, polka | „ 30 |
| — Aniołek czy djabełek polka | „ 20 |
| Waldteufel E. Dowcipna polka, (Jeu d'esprit) | „ 30 |
| Wodniński H. Saffi-polka | „ 30 |
| Ziehrer C. M. Bilecik miłosny (Liebesbrief), polka | „ 30 |
| — Rendez-vous polka | „ 30 |

POLONEZY

| | |
|-------------------------------------|---------|
| Lewandowski L. Ręka w Rękę, polonez | kop. 30 |
|-------------------------------------|---------|

WALCE

| | |
|--|---------|
| Arredondo. Los amigos, walc studentów hiszpańskich | kop. 40 |
| Audran E. Walc z op. „Wesele Oliwety” | „ 30 |
| Bucalosi. Mikado walc | „ 40 |
| Czibulka A. Angelo walc | „ 40 |
| — „Rycerz szczęścia” walc | „ 40 |
| Hervé-Fahrbach. Nitouche walc z op. Nitouche | „ 50 |
| Dellinger R. Maritana—walc z op. „Don Cezar” | „ 50 |
| Ertl D. „Sen miłosny” walc | „ 40 |
| Gené R. Anna—walc z op. „Nanon” | „ 40 |
| — Rosina—walc z op. „Gasparone” | „ 40 |
| Millöcker. Carlotta—walc z op. „Gasparone” | „ 50 |
| — Sen—walc z op. „Feldprediger” (Gennaro) | „ 50 |
| — Gilda—walc z op. „Wice-admirał” | „ 50 |
| Offenbach Vasseur. Puhar srebrny—walc | „ 40 |
| Varney L. Walc z op. „Przemokły kupidynek” | „ 40 |
| Walc Rumuński | „ 50 |
| Waldtenfel E. Łyżwiarze (Les patineurs) walc | „ 50 |
| — Miódowy miesiąc polka | „ 40 |
| — Złudzenie walc | „ 40 |
| Zumpe H. Walc z op. Farinelli | „ 40 |

Utwory do śpiewu.

a). Utwory na jeden głos.

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| Adolf R. Puszczyk, śpiew | kop. 4 |
| Arditi L. „Mów” (Parla), walc do śpiewu (z repertuaru M. Kochański) | „ 40 |
| Bagieński Jul. Prośba, pieśń | „ 30 |
| Bevignani E. Ja wierzę Ci (Je crois en toi) (słowa W. Hugo) | „ 30 |
| Choińska—Mikorska L. Berceuse (Kołysanka) | „ 30 |
| Duniecki St. Złota rybka, pieśń | „ 30 |
| Faure J. Crucifix, śpiew z tow. organu lub fortepianu (słowa W. Hugo) | „ 30 |
| Gall Jan. „Piękna rybaczka” | „ 30 |
| — Nad ranem | „ 30 |
| — Pieśń | „ 30 |
| Gené R. Minnelied z op. „Nanon” | „ 30 |
| Gounod K. Laudate dominum, śpiew z tow. organu lub fortepianu | „ 30 |
| — Madrykał z op. Romeo i Julia | „ 40 |
| Hemmleb R. Na koncercie (słowa Carmen Silva) | „ 30 |
| Jarecki K. Ballada do śpiewu z op. „Jadwiga” | „ 40 |
| Kania E. Oto płakałem we śnie | „ 40 |
| Krotzer K. Modlitwa | „ 20 |
| Kłeczyński J. Piosnka Zakopanka | „ 40 |
| — Do słowika, pieśń | „ 30 |
| — Na dzień Zaduszny | „ 30 |
| Lacome. Romans z op. „Le beau Nolas” | „ 30 |
| Liszt F. Es muss ein Wunderbares sein | „ 30 |
| Mierzwinski W. Romans, śpiew ofiarowany Pałlinie Lucca | „ 30 |
| Miller Wł. „Dumka” | „ 20 |
| — Walc do śpiewu | „ 30 |
| Millöcker K. Opowiadanie Benozza z op. „Gasparone” | „ 40 |
| — Tarantella z op. „Gasparone” | „ 30 |
| — Walc z tejże operety | „ 60 |
| — Opowiadanie (piosenka zbójcka) z tejże operety | „ 50 |
| — Jasio i Kasia, śpiew z op. „Gennaro” (Feldprediger) | „ 30 |
| — Pieśń zbójcka śpiew z op. „Gennaro” (Feldprediger) | „ 50 |
| — Sen (walc) śpiew z op. „Gennaro” (Feldprediger) | „ 30 |
| — Piosnka o miłości śpiew z op. „Gennaro” (Feldprediger) | „ 30 |
| Moniuszko St. Pieśń wojenna | „ 30 |
| — Korale | „ 30 |
| — Kłębuszek | „ 30 |
| — Piosnka | „ 30 |
| Noskowski Z. Stach, do słów Konopnickiej | „ 30 |
| — Pieśń Sławoja, do słów M. Romanowski | „ 30 |
| Straus Jan. Walc na Lagunach, do śpiewu | „ 30 |
| — Walc do śpiewu z op. „Baron Cygański” | „ 30 |
| — To i owo polka z op. „Baron Cygański” | „ 30 |
| Tatarkiewicz Jan. Pieśń z kom. „Barkarola” | „ 30 |
| Testi P. Piosnka Fortunia | „ 30 |
| — Ideały pieśń | „ 30 |
| — Już nie kocham Cię (Ne t'amo piu) | „ 30 |
| Varney L. Piosnka i kuplety d'Artagnan'a z op. „Muszkietierowie” | „ 40 |
| Wieniawski J. Pieśń jesienna op. 17 N. 2. | „ 40 |
| — Gdy jestem obok Ciebie (Quand je suis près de toi). „Extase” | „ 50 |

b). Utwory na dwa głosy.

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| Ponchielli A. Duet Laury i Giocondy z op. „Gioconda” | kop. 40 |
| Niedzielski St. Rybacy na Wiśle | „ 30 |

c). Utwory chóralne.

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| Biernacki M. Pieśń wiosenna (nagrodzona 2 nagrodą na konkursie Warszawskiego Towarzystwa Muzycznego) | kop. |
| Grossman L. Mazur na chór męzki (ofiarowany chórowi Warszawskiego Towarzystwa Wioślarskiego) | „ 40 |
| Hertz Michał. Wędrowka lirnika | „ 20 |
| — Rolnik Podolski | „ 20 |
| Kłeczyński Jan. Hymn za umarłych | „ 40 |
| Noskowski Zigmunt. Dwa Hasła dla Lutni | „ 20 |

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